



Knight Letter

THE LEWIS CARROLL SOCIETY OF NORTH AMERICA

NUMBER 36 WINTER 1991



Adolph Green and Stan Marx

PROFILE: STAN MARX

Would you like to discuss English history or Emily Dickinson with someone who remembers everything he reads? How about learning all about Manhattan from a down-to-the-bone New Yorker? Looking for a soulmate who understands your mania for Laurel and Hardy? Do you need support for your book collecting interests? Or does your idea of a perfect day include the New York Mets?

What does all this have to do with Lewis Carroll, you ask? Well, all these fascinating people have also been the founder and first president of the LCSNA, editor of the *Knight Letter*, president of the Lewis Carroll Foundation, and series editor of the Society's pamphlets project. You may have met this lively crowd, as they attend Society meetings under the name of Stan Marx.

Stan grew up in Washington Heights, and contributed a section about his old neighborhood to a recent book on New York. An English class at George Washington High started him on a lifetime love of literature, especially poetry, but the need for practical employment led him into advertising, which Stan did for 30 years, after studying marketing at NYU. Even Depression-era jobs have

(continued on page 2)

Carroll Foundation Formed

1990 saw the formation of the Lewis Carroll Foundation, a New York-based non-profit organization founded to raise funds to assist in Lewis Carroll-related projects. One of the first goals of the organization is to raise money for the Lewis Carroll Birthplace Trust, an English organization which is attempting to open a museum and visitor center in Daresbury, the Cheshire village where Carroll was born.

The Birthplace Trust has been given two buildings in Daresbury, and is currently trying to raise money to have those buildings restored and opened for visitors to the village. Currently, though thousands of people visit Daresbury each year to view the Lewis Carroll stained glass window in All Saints' Church and the plaque marking Carroll's birthplace, there is no center for visitor information. The Trust hopes to establish a center which will inform visitors about the life and works of Lewis Carroll.



Members of the Carroll Foundation Meet in New York

President of the new American foundation is Stan Marx, founder of the LCSNA. Vice President is Roy Gainsburg, CEO of St. Martin's Press in New York, which is closely associated with Macmillan in London, Lewis Carroll's original publishers. Ray Wapner, former LCSNA treasurer, is now treasurer of the Foundation, and Charles

Tanenbaum is Secretary. The Board of Directors includes longtime LCSNA members Morton Cohen, Fran Abeles, and Sandor Burstein, as well as Carroll specialist Justin Schiller. The Advisory committee is chaired by the Earl of Stockton, patron of the Birthplace Trust, and includes Charles Lovett, LCSNA program coordinator Janet Jurist, and Jon Lindseth.

A mailing from the Foundation will be sent to LCSNA members sometime in the near future. Donations by Americans to the newly formed Foundation will be fully tax-deductable, and it is hoped that all members of the LCSNA will give generously to this cause, insuring the future of funded Carroll studies on both sides of the Atlantic.



Editorial— *Alice in America*

1990 was marked by many as the 125th anniversary of *Alice's Adventures in Wonderland*, but for Americans, 1991 marks 125 years of the book's availability in our own country. *Alice* first appeared in the United States in 1866, published by D. Appleton & Co. The book sold slowly at first, but eventually word of the appeal of *Alice* began to circulate, and the edition briskly sold out.

One American reviewer called *Alice* "one of the best children's books we ever met with." By the 1890's it had been printed in dozens of American editions, including the first to be illustrated by artists other than Tenniel. Though the illustrations of Lewis Jesse Bridgeman and Blanche McManus were undistinguished, in 1901 Peter Newell illustrated an edition which began the tradition of *Alice* as a subject to be undertaken by nearly all prominent illustrators. In the years that followed American illustrators such as Milo Winter, Willy Pogany, Leonard Weisgard, and Barry Moser contributed unique visions of *Alice*.

Perhaps the medium in which *Alice* has been most Americanized is the motion picture. Although the first *Alice* film was made in England in 1903, many subsequent efforts, from Edison's 1910 silent one-reeler, to the 1933 Paramount all-star vehicle, to the 1951 Disney animated feature, were U.S. productions. Without a doubt, Disney's film, though flawed, brought *Alice* to a larger audience than ever before.

American collectors, too, have been intrigued by *Alice*, and through their generosity U.S. libraries from New York to Princeton to Texas have some of the finest Carroll collections in the world.

Americans have taken *Alice* into their hearts and into their culture in almost every way possible in the past 125 years. This sustained popularity and influence is perhaps an even greater tribute to the power of Carroll's story than the continued affection shown by the people of his homeland. So, after 125 years, we salute William Worthen Appleton, a young man who took a chance on an unknown children's book and introduced *Alice* to a country which has loved her ever since.

PROFILE (continued from page 1)

their rewards, though—when Stan was working at a 5th Ave. department store, he got to feel Kate Hepburn's leg as she demonstrated *really* good gabardine!

World War II found Stan twice disappointed, as the army didn't like his eyesight and the Maritime Service kept him high and dry as a reporter for their base newspaper. This, too, had its serendipitous side, as Stan happened to turn back from the door one day to answer the phone and spoke with 16-year-old Diana, who was arranging a servicemen's party, and they married a year later.

Long before books became his business (he and his son Evan opened their shop, Bookmarx, about ten years ago), Stan was reading and collecting. He and Diana went to the 4th Ave. book auctions every Friday night, and soon were looking specifically for *Alice*. Stan started his Carroll collecting with foreign translations, joined the British LC Society, and on Jan. 12, 1974, he gathered together 19 American friends of Lewis Carroll, and the LCSNA was born.

Stan has brought together other groups who hadn't yet realized they were groups. About fifteen years ago, he gave a course in book collecting at the library

in Roslyn, N.Y., and 20 of those students still meet, including one protégé who has since built the definitive Kate Douglas Wiggin collection. Perceiving other needs, Stan later organized the Long Island Book Collectors and the Long Island Antiquarian Book Dealers, who now sponsor two fairs a year.

Besides being an adjunct professor at NYU's book school, Stan is in demand as a lecturer through the library. This affiliation also brought about his lecture/shows on Irving Berlin and the Gershwins. A frustrated performer, Stan has a great interest in the American musical, and his collection of books and letters includes Irving Berlin's rhyming dictionary with handwritten notes.

Among the people whose lives Stan has enriched are his son and daughter and two grandsons. The older, Justin, has inherited the family love of and talent for music, as well as his grandfather's appreciation for Laurel and Hardy. LCSNA members have a real mensch in their midst, and should not miss their next opportunity to get to know this knowledgeable and giving man. And if he really likes you, he may even let you have his Mets box seats—if he's out of town!

—Stephanie Lovett

Spring Meeting at Grolier Club

The 1991 Spring meeting of the LCSNA will be held at the Grolier Club, 47 East 60th St., New York. The meeting will take place on Saturday, April 20, at 4:00 p.m. The late hour of the meeting should give members a chance to visit the New York Antiquarian Book Fair, which takes place that day. Free passes to the fair will be made available to attending members.

The program for the Spring meeting includes the two students from New Jersey who made a discovery about the Mouse's Tail (see KL35); illustrator Jane Breskin Zalben, who has published illustrated versions of "Jabberwocky" and "The Walrus and the

Carpenter;" and our own Stephanie Lovett, who will be reporting on work done for her Master's thesis—"In Fancy They Pursue: Illustrations for *Alice* as Literary Criticism."

Due to the unusual hour of the meeting, we will have dinner together afterwards at a nearby Italian restaurant,

rather than lunching before. For those who remain in New York on Sunday morning, a brunch will be held at the home of our long-time program coordinator Janet Jurist.

Watch your mail for an announcement with details of all these events, and please plan to join us in New York!

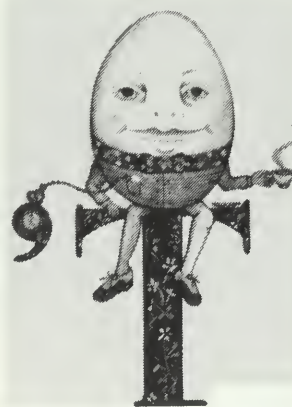


Illustration by Jane Zalben

New Publications Highlight Australian Artists

As part of their celebration of the 125th anniversary of *Alice's Adventures in Wonderland*, the Carroll Foundation of Melbourne, Australia, has recently issued two new editions of *Alice*, as well as a splendid catalogue of their Alice 125 exhibit.

The exhibit, which is currently touring Australia, features examples of *Alice* translated into 125 different languages and *Alice*-inspired artwork from 125 Australian artists, as well as artifacts from Alice Hargreaves' personal collection. The catalogue of the exhibit (272 pages) actually lists and describes 129 *Alice* translations, though some certainly do not represent a language but merely a code or format (such as Binary/ASCII, Barcode, Morse Code, Pig Latin, ROM, Floppy Disk, Mime, etc.). Many of the translations are unpublished, and the Foundation hopes to publish them as funds become available.

The bulk of the catalogue is devoted to the 125 Australian artists' representations of *Alice*. Each artist is pictured, along with a full-color photograph of one of his works, as well as comments from and about the creator. The first 38 of these entries represent works created between 1922 and 1989, before the Foundation began commissioning artists for the exhibit. These include original book illustrations, poster designs, quilts, costumes, cartoons, cells for animated versions, as well as paintings and sculpture. The look back at how *Alice* influenced artists in Australia over a period of several decades is fascinating, and some artists, such as Nan Fullarton and Charles Blackman will certainly be familiar to American collectors. Frank Hinder, illustrator of the first Australian *Snark* which the Foundation published in 1989, contributes a watercolor mural created in 1936, and other Australian illustrators of *Alice*, such as Donald Glue (1949) and Kate O'Brien (1943) are also represented.

Following these retrospective entries, the catalogue proceeds with works which were created especially for this exhibit. Artists in virtually every medium and from every school contribute visions of *Alice*. The range of works is impressive, and seeing *Alice* interpreted in so many ways in a single volume is almost overwhelming. Influences of all types can be seen here from the Jean Arp quality of John Coburn's "The Queen of Hearts' Garden;" to Graeme Peebles "The Lobster Quadrille," more than a little reminiscent of Yves Tanguy; to Alex Selenitsch's marvelously witty minimalist sculpture "Cat and mouse." Some, such as Doris Gingingara's "Alice in Wonderland An Aboriginal Perspective" and Pam Pilgrim's "Curiouser Coat," present a uniquely Australian

view of *Alice*, while others stray outside of *Alice* to other aspects of Carroll's life, as in Peter Ellis' almost surrealistic "Portrait of Xie Kitchin."

While the majority of the works are paintings or drawings, a substantial sampling of sculptures, glass etchings, craft pieces (such as silver goblets, ceramic works, and fiber creations), and multi-media works are also present. Though a few of the artists have taken cues from Tenniel, or, as in the case of Richard Tipping's garden sculpture "In Uffish Thought," from the actual typeset text of the book, most of the works pictured here are completely original, drawing, in many cases, more on the spirit of *Alice* than the actual events in the story.

It is refreshing to see such a large collection of *Alice* art which, for the most part, is not book illustrations. The absence of the usual restrictions placed on an illustrator makes for a great artistic freedom which this collection reflects. Many of

the 125 pieces are strong personal statements about Carroll and his works, and anyone who revels in the various visual interpretations of *Alice* will certainly want to relish these works slowly and fully.

Two of the illustrators represented in the Alice 125 catalogue have created new editions of *Alice* for the Carroll Foundation. Pixie O'Harris has contributed the illustrations

for an edition adapted for children. The title page leaves space for the name of the child who colored in the illustrations, and there are several blank pages at the end of the book for additional drawings. O'Harris' drawings depict a young Australian girl with a koala on her T-shirt in the role of Alice. It seems unfortunate that, if this paperback is intended to be colored by small children, it has only 14 illustrations in 128 pages. Still, it will be of interest as one of the only Australian editions to picture the people and animals of Australia.

A much more substantial volume is Gavin O'Keefe's *Alice*. This hardbound volume intrigues the reader from the first glance at the mysterious black and red dust jacket. O'Keefe's illustrations are stark black and white drawings which have some of the air of forboding one expects in Poe. There is a humor here also, and though there is nothing particularly Australian about these drawings, there is much that we have not seen before, and the collector of innovative illustrated editions will certainly want to add this to his shelf.

All three volumes may be ordered from the Carroll Foundation, Flemington Town Hall, 30 Bellair St., Flemington, VIC 3031, Australia. Due to postal and exchange rates, pricing information was not available at press time.



Illustration by Gavin O'Keefe

OF BOOKS & THINGS



More Annotated Alice: New Notes, Newell Pictures

In 1960, Martin Gardner's *Annotated Alice* fell into the book world like a stone into a pond, and the ripples are still being felt today. The book touched off an interest in Carroll's book which has not waned, and since that time the output of scholars around the world writing on the subject of Carroll and *Alice* has been enormous. Now, with that thirty years of research and criticism to draw on, Gardner has produced a sequel to his monumental book: *More Annotated Alice*.

Like the original, *More Annotated Alice* reproduces the complete text of Carroll's two *Alice* books, with annotations on many aspects of the text in the margins. Rather than revise and update the original edition, Gardner has given us an entirely new set of annotations, partly due to space restrictions. The new book, then, does not replace but rather augments the original. Though it would have been nice to have all of Gardner's annotations in a single volume, clearly some passages would have been cluttered with notes running on for several pages, while others would have been left with blank margins.

In addition to the new annotations, there are many other changes in *More Annotated Alice*. Having used the original Tenniel illustrations in the first book, Gardner chose to reproduce the artwork created by Peter Newell from his 1901 and 1902 editions. Newell's was the first significant re-illustration of the text, and though the dust jacket claims falsely that this represents the first reprinting of his artwork, it is a pleasure to see it brought to a wider audience. LCSNA member Michael Patrick Hearn's fine essay on Newell is also included.

Bringing often obscure scholarly discoveries to the general public was part of the philosophy which guided the original *Annotated Alice*, and it operates again in the sequel. Much of what Gardner writes is from the pages of the past thirty years of Carroll study, and he is quick to credit the scholars, collectors, librarians, and readers who contributed ideas for the notes. Those who are familiar with Carroll studies of the past three decades will recognize much material from the pages of *Jabberwocky* and from books such as Michael Hancher's *The Tenniel Illustrations to the Alice Books* and *The Letters of Lewis Carroll*, edited by Morton Cohen.

There is great enjoyment, though, in seeing so many bits and pieces brought together from such widely divergent sources. Another source of satisfaction is knowing that much which was known only to readers of fairly small publications is now available to the greater public. Gardner's notes often refer the reader to their source, but one must imagine that, in most cases, the reader will not have access to, say, Dave Schaefer's monograph on the mouse's tail. To give the reading public access to the wealth of fascinating discoveries made about the *Alice* text by scholars such as Selwyn Goodacre, Roger Lancelyn

Green, Michael Hancher, and so many others is a true service.

Not all the notes are from previously published sources, however. In thirty years, Gardner has received hundreds of letters from readers offering ideas for annotations. From these correspondents we find out that Victorian children actually kept dormice as pets in old teapots, that sea turtles frequently appear to be sobbing, and that "Mary Ann" was a term meaning servant girl.

Since so much basic material (such as reprinting originals parodied in the text) was covered in the original *Annotated Alice*, the scope of the notes in this book is necessarily broader. In addition to deciphering more references in the text, Gardner also outlines specific influences on later authors such as Vladimir Nabokov, James Joyce, and T. S. Eliot. Some notes comment on the Newell illustrations, and others are of a simply frivolous, but delightful, nature, such as a list of endings to "'Tis the Voice of the Lobster" offered by readers of *Bandersnatch*.

While most of the textual allusions detailed in the original *Annotated Alice* were factual, as in the details of the 1862 river trips, allusions are suggested here which are far more conjectural, though still of interest. Passages from Carroll's text are tied to quotes from Shakespeare, Chaucer, and others with varying degrees of success.

In his introduction, Gardner defends the right of the annotator to ramble, saying "I see no reason why annotators should not use their notes for saying anything they please if they think it will be of interest, or at least amusing." Some of Gardner's notes do run on for several paragraphs, changing the subject more than once. When judged on the criteria of "interest and amusement," however, they always stand up.

More Annotated Alice is printed on heavy paper, with the annotations and illustrations' borders printed in a rich light brown ink. Unfortunately, the outside of the book is not of the same fine quality as the inside. Apparently the books were removed from the press at the bindery before the cloth was dry, for every copy I have examined (and I have seen quite a few in bookshops in several states) has a distinct bowing to the binding. To be sure, in this day and age the quality of book production seems to decline every day, but when Random House is asking \$35.00 for a book, one expects it to be properly bound.

Though *More Annotated Alice* cannot hope to have the phenomenal impact of its predecessor, it is nonetheless a superb contribution to the Carrollian canon, and a must for all *Alice* enthusiasts. One can only hope that the high price will not deter those who are not yet *Alice* enthusiasts from becoming such through Gardner's elucidating annotations.

Thirty Years Later Martin Gardner Offers a Sequel To His Ground-Breaking Work



Carrollian Notes

Alice in Computerland

Virgin Mastertronic (18001 Cowan, Ste. A, Irvine, CA, 92714) has recently issued an computer software package called *Wonderland*. Loosely based on Alice's adventures, *Wonderland* is an adventure game in which the player must find clues and solve puzzles to pass through various parts of Carroll's imaginary world. Graphic displays show many familiar characters and settings. Naturally there is a good deal of deviation from the book—otherwise Carroll enthusiasts would already know how to move from place to place, change size, and outwit the inhabitants of this bizarre country. Price: \$59.99 for Amiga, Atari ST, and IBM. For the computer illiterate, \$9.95 + \$3.00 shipping sent to the same address will bring you a 100% cotton T-shirt with the colorful cover-art from the software package—a somewhat nightmarish Mad Tea-party.

Carroll Concordances

Garland Publishing, Inc. has published *AKWIC Concordance to Lewis Carroll's AAIW and TTLG* (628pp.) and *A Concordance to the Verse of Lewis Carroll* (344pp.). Each volume, bound in sturdy cloth, is thorough and professionally produced. The AAIW/TTLG book quotes the word in context, and the Verse Concordance prints the line in which the word appears. Each also includes a ranking frequency index. The concordances are keyed to particular editions of Carroll's works (the Norton Critical AAIW/TTLG and *The Collected Verse of Lewis Carroll*). This allows references to be listed by page and line number for the *Alice* concordance, making them easy to find in the original text.

For the frequent user of concordances, or anyone interested in working in detail with Carroll's use of language, these volumes will be indispensable. They will not come cheap, however. Each retails for about \$150. For the more budget conscious, the Australian Carroll Foundation (see p. 4) offers *The Alice Concordance* by Daryl Colquhoun. This spiral bound 175pp. book covers the two *Alice* books, but will be a good bit more difficult to use than the cleanly laid out Garland volumes. Rather than being keyed to a particular edition of *Alice*, this book gives chapter and word numbers, making references more difficult to find. Still, at \$9.85 plus postage, many may consider it a more acceptable option.

New Posters From *Nursery Alice*

The White Rabbit Press of Boston, Massachusetts, has issued a series of four *Alice* posters based on the colored illustrations in *The Nursery Alice*. The posters measure 22 x 38 inches or 24 x 30 inches, and are printed on a rich, sturdy 80 lb. stock. These are certainly some of the loveliest *Alice* posters ever produced. The colors from *The Nursery Alice* are nicely reproduced, and each image includes an excerpt from the text, though in a somewhat inappropriate Art Deco typestyle. Price is \$20 each, and orders may be sent to 50 Staniford Street, Suite 800, Boston, MA, 02114.

Snark Potluck

Inspired by the Snark Societies of Oxbridge, Richard Boothe, Vice-Chair of the Sierra Singles Section of the Sierra Club, is hosting the third annual April 1st Potluck Supper and Reading of *The Hunting of the Snark* at the Picnic Shelter, Burton Chace Park, Marina del Rey, California. The Crew lands at 6:30 pm, PST, April 1, 1991. Seek it with forks (and spoons, knives, plates and cups—to conserve natural resources) and bring a potluck item to feed four people. For details, contact Bellman Richard at

555 N. Rossmore Ave., Apt. 105, Los Angeles, CA, 90004-2442, (213) 465-8439. Rain does not cancel.

Carroll Photos Bring Impressive Prices

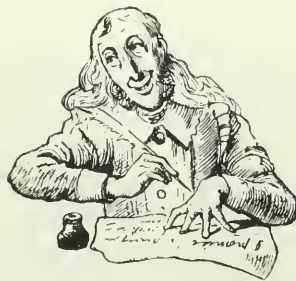
A sale of photographs at Christie's in London included fifteen lots of Lewis Carroll items, most from the family of Carroll's friend George MacDonald. Prices were strong, with a print of Irene MacDonald with a hairbrush (similar to plate #16 in Gernsheim's *Lewis Carroll Photographer*) fetching £9900. A photo montage of the MacDonald family brought £7700, a self portrait of Lewis Carroll £4500, and a print of Greville MacDonald £2200, making a set of eight prints of the MacDonald children seem like a bargain at a mere £7700. With the pound trading at nearly \$2.00, these represent some of the highest prices ever paid for Carroll photographs.

Speaking of MacDonalds . . .

George MacDonald, A Bibliographical Study by Ralph B. Shaberman has just been published by Omnigraphics, Inc. (Penobscot Building, Detroit, MI, 48226). Shaberman, known to Lewis Carroll aficionados as the compiler, along with Denis Crutch, of *Under the Quizzing Glass*, has done a fine bibliographical study of George MacDonald, covering his books, plays, poetry, and essays in detail. Of particular interest to Carrollians, besides several references to Carroll in the text, is the reprint of Shaberman's essay "George MacDonald and Lewis Carroll," which demonstrates MacDonald's influence on Carroll, as well as the friendship that existed between Carroll and the MacDonald family. It was MacDonald's son, Greville, who, upon hearing the reading of the *Alice* manuscript at his home, declared enthusiastically that there should be 60,000 volumes of it. Shaberman's book is limited to 500 copies signed by the author and retails for \$130.

—Stan Marx

From Our Far-flung



Correspondents

LCSNA Treasurer Fran Abeles has published "Lewis Carroll's Method of Trees: Its Origins in *Studies in Logic*," in the June 1990 issue of *Modern Logic*. Dr. Abeles, who is currently editing the mathematical pamphlets of Carroll, also received a 1990-91 research grant from the American Philosophical Society for work on Carroll's mathematics.

Christmas in New York saw the revival of the Bil Baird marionette production of *Alice*, originally produced in 1975. Peter Baird has taken over the company, but two characters still featured the recorded voice of Bil, who died in 1987. *The New York Times* called the production "a simple, truly childlike presentation of the Lewis Carroll classic that never tires."

Recent publication of *New Yorker* cartoons in *Knight Letter* has inspired members to send in no fewer than six *Alice* cartoons from the past year of *New Yorker*. Perhaps we should invite the staff to join the LCSNA!

The Lewis Carroll Society, Great Britain, has invited Morton Cohen to deliver the second Roger Lancelyn Green Memorial Lecture in London on June 21, 1991. Prof. Cohen reports that the title of the talk will probably be "The Bookish Mr. Dodgson—II."

The Gazebo of New York (212-832-7077) offers a series of hand-made cloth ornaments based on the Tenniel illustrations of the *Alice* books. The ornaments, which measure about 5-6 inches high, range in price from \$27 to \$182, with most being in the \$30-\$50 range.

Postings (1-800-262-6604) offers *Grace Slick & The Great Society*, a compact disc which includes the original version of the song "White Rabbit." Fans of the psychedelic will remember the lyrics beginning "One pill makes you larger and one pill makes you small."

The American Library Association (800-545-2433) offers an Alice in Wonderland Reading Club Kit, which includes 4 posters, 200 bookmarks, 100 booklogs, 100 certificates, 100 stickers, and 1 program guide for \$30. Wonderland Activity Books are offered separately at \$10 for a packet of 50.

Alice in Wonderland China for children, illustrated with scenes from Tenniel, has been sighted at several gift shops recently, including The New York Public Library and the Cathedral of St. John the Divine. Price is about \$50 per place setting.

The Eccentric Teapot by Garth Clark (Abbeville Press, 1989) contains photos of several AAIW teapots, Mad Tea-parties and table settings, and even a Humpty-Dumpty tea pot.

Miss Angela Hazeldine, winner of last summer's Alice Look-Alike competition in Llandudno, Wales, travelled to Japan under the sponsorship of the Takashimaya Department Store. LCSNA member Yoshiyuki Momma reports that Angela and her mother received a warm welcome in Japan, publicizing the "Save the Children Fund," appearing on television, and being interviewed by magazine reporters. Angela even met Princess Anne in a scene shown on national TV—quite a way to travel for a brush with the royal family!

The September 1990 issue of *Relax Magazine* included an article by Maren Rudolph titled "Embracing Oxford." In discussing the joys of Oxford, Rudolph tells briefly the story of Lewis Carroll and *Alice* and how it related to some of the sights of Oxford such as the Old Sheep's Shop, the river bank, and the Deanery garden.

The Looking-Glass Biscuit Tin is about to resurface nearly 100 years after its initial appearance. Odyssey House of Winston-Salem, N.C., announces that a reproduction of the tin will be available in stores and museum shops as early as May as part of a series of Alice tins. The tin was reproduced by an English company from a copy of the original in the Guildford Museum. A prototype shown to your editor was tantalizing—all the rich colors of the extremely rare original, but none of the inevitable chipped paint and dents. Price should be about \$10.



For assistance in preparing this issue we would like to thank: Fran Abeles, Richard Boothe, Sandor Burstein, John Campbell, Morton Cohen, Joe Desy, Jonathan Gontar, Edward Guiliano, Janet Jurist, Stephanie Lovett, Diana Marx, Stan Marx, Yoshiyuki Momma, Fred Ost, Lucille Posner, Maxine Schaefer, and Justin Schiller.

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